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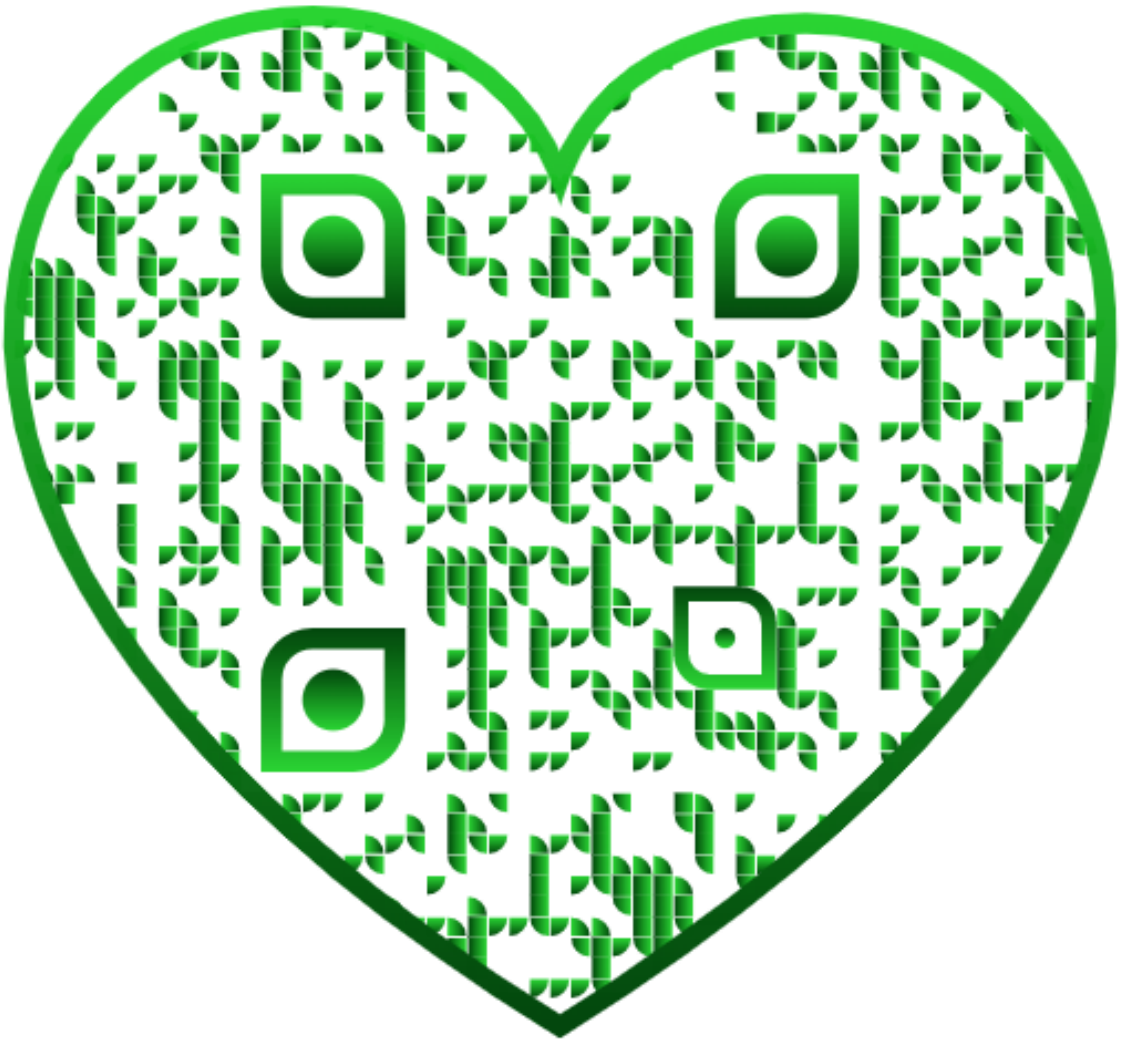

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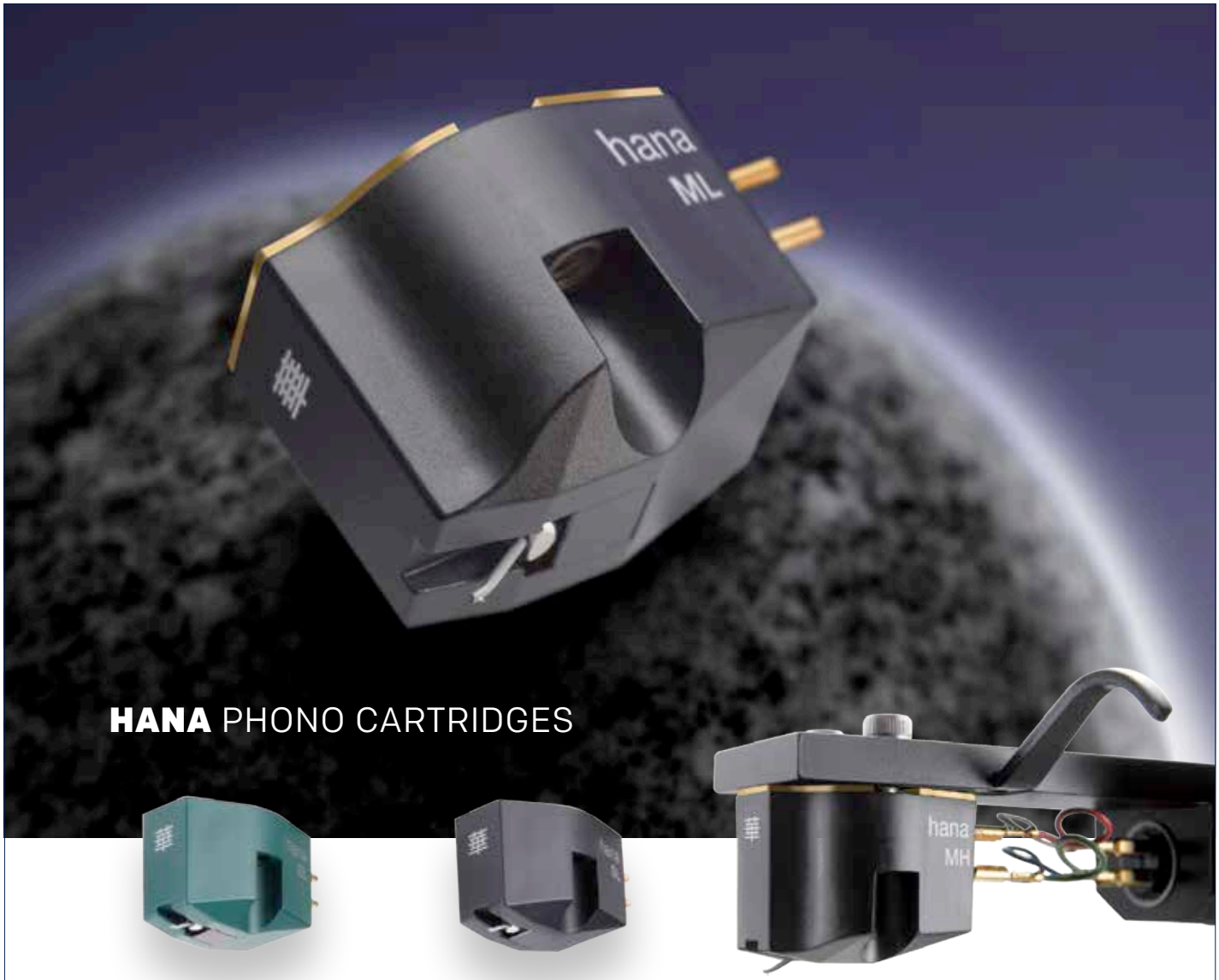

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CONTRIBUTORS
Lance Baresi, Wendy Block, Greg Burk, Deke Dickerson, Bob Donnelly. Maya Eslami, Michael Fremer, Gillian G. Gaar, Cary Ginell, Ralph Hulett, Seth Kasselman, Regina Klein, Harvey Kubernik, David Lancon, Dennis Leonis, Armand Lewis, Greg McWhorter, Ric Menck, Richard Morris, Mike Nipper, Peter Palmiere, Steve Propes, Suzanne Rush, Robby Russell, David Segal, Michael Sigman, Neal Skok, Dean Smokoff, Sean Sprinkel, David Thomson, Richie Unterberger
JAPANESE TRANSLATION: KEIKO THANG

DESIGN
Suzanne Rush

WEB DESIGN
designsimple.com

RCN WORLD HEADQUARTERS
818-30V-INYL
818-308-4695

EDITORIAL / CALENDAR
818-30V-INYL
818-308-4695

EMAIL
jim@recordcollectornews.com

WEBSITE
recordcollectornews.com

ADDRESS
Record Collector News
P.O. Box 5664, Glendale, CA 91221

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ON THE COVER
The Rolling Stones, *Beggar's Banquet*

"Please allow me to introduce myself
I'm a man of wealth and taste
I've been around for a long, long year
Stole many a man's soul and faith"
– Rolling Stones, "Sympathy for the Devil"

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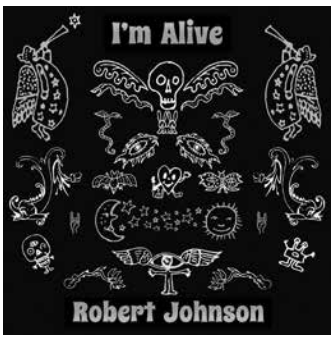
KAPLAN'S KORNER

2019, from Burger Records to The Band

BY JIM KAPLAN



HAPPY NEW YEAR!

I hope your 2019 is filled with music and records you love.

We moved *RCN* World Headquarters over the holidays. Not far; it's just 15 minutes down the road. It took a full month though. Boy are my arms tired. I collect records. And turntables. (I might have a turntable fetish). My wife, Sheri, collects everything else. Everything brings her joy. Which is lucky for me, I guess...

First thing I did in the new place was set up a sound system. Things sound pretty good! That brings me joy. Makes me feel at home.

BURGER REVOLUTION

BURGER RECORDS IS BLASTING out some great music this year including Robert Johnson's *I'm Alive* with fantastic artwork by Alan Aldridge, some straight up dreamy goodness on the new album from The Smoking Trees, *The Adventure Continues...*, and the new Part Time album *Spell #6* with "I Can Treat You Better" featuring Ariel Pink. Pink's been featured on DamFunk's Spotify Playlist and a couple times on *Pitchfork*'s Best New Songs!

Plus, Burger Revolution will return for a 7th year in a row on Saturday, March 9. Burger Revolution is Burger Records coordinated live music event. Not limited to Burger artists, the event is an opportunity for any band or musician, anywhere to hold an event promoted to a global audience under the Burger Revolution name. The yearly event also features mass album listening parties where shows are not possible.

All Revolution participants are responsible for booking and setting up their own show. There are no age restrictions for participation, and registration to be a part of the Revolution is free. Bands, musicians, venues, and listening party hosts can sign up to participate in the event now at https://burgerrecords.com/burger-revolution-7/.

In 2018 more than 100 shows in 18 states, and over 20 countries on 5 continents were held under the Burger Revolution banner and 2019 is expected to be the largest year yet. "We have already seen an incredible response to Revolution this year and it's really exciting where this event is going this year" said Burger co-founder Sean Bohrman. "We have some amazing things planned for 2019 that we'll be sharing soon, so look out!"

Bands, musicians, and Revolution hosts can sign up to participate in Burger Revolution at https://burgerrecords.com/burger-revolution-7/.

For more information on Burger Revolution, contact Sean Bohrman at burgerrecords@gmail.com

Burger is a great label and every one of their releases is essential. Work it, Burgers.

THE BAND

HARVEY KUBERNIK, OUR RESIdent wordsmith and music histo-

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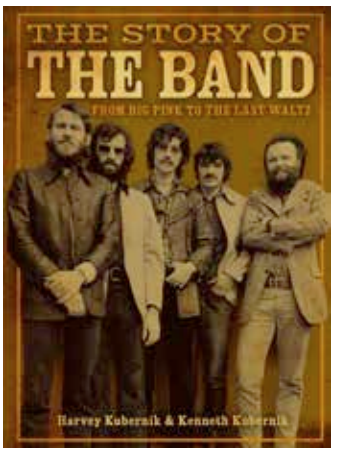
rian, and author of 15 books, just wrote, along with his brother Kenneth, the wonderful book *The Story of The Band From Big Pink to The Last Waltz*.

This is yet another awesome Kubernik literary item for your book shelf or coffee table display. *Paste* magazine and *Best Classic Rock* listed it in their Best Music Books of 2018. It follows Harvey's delightful books on The Doors, Leonard Cohen, Neil Young and his awe-inspiring studies of the music from Laurel Canyon and the world of Los Angeles radio 1956-1972.

You think you know a lot about The Band? Learn even more about them in these pages.

Harvey went deep into his 50-year archive and delivered little-known and previously unpublished interviews he conducted with Robbie Robertson and Rick Danko of The Band, along with observations and reflections he gleaned from Jerry Garcia, Andrew Loog Oldham, D.A. Pennebaker, Mike



Stoller, Jack Nitzsche, Denny Bruce, Gene Augilera, Celeste Goyer, Dr. James Cushing, Michael Hacker, Paul Body, William Scheele, as well as Brian Auger and Jack De Johnette.

The multi-voice narrative text is illuminating. Lushly illustrated with a trove of mind-blowing photographs and memorabilia, *The Story of The Band From Big Pink to The Last Waltz* is the ultimate book for all fans of The Band.

Happy listening.

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A scene from the *Rolling Stones Rock & Roll Circus*, newly rerelased in 2019 to celebrate its 50th anniversary

THE ROLLING STONES CIRCUS RETURNS

Rolling Stones announce spring 2019 U.S. Tour; *Rolling Stones Live* DVDs out; Rolling Stones *Beggars Banquet (50th anniversary edition)* available on super audio CD; expanded edition of *The Rolling Stones Rock and Roll Circus* due in spring 2019.

BY HARVEY KUBERNIK

THE ROLLING STONES HAVE JUST ANNOUNCED THAT THEY WILL bring their hugely successful *No Filter* tour to stadiums in 13 cities across America in 2019.

The tour follows *No Filter* dates this past year that have taken Mick Jagger, Keith Richards, Charlie Watts and Ronnie Wood back out on the road amassing rave reviews as they played to sold out stadiums throughout the UK and Europe.

For the first time in over a decade, the U.S. tour will have The Stones returning to Houston, Phoenix, Seattle, Denver, and Miami where the tour will kick off at the Hard Rock Stadium on April 20, 2019. Also after nearly 30 years, the iconic band will be back in Jacksonville at TIAA Bank Field on April 24, 2019.

The *No Filter* tour will also make stops in Los Angeles, the Bay Area, Washington, D.C., Philadelphia, Boston, and New York before wrapping at Chicago's Soldier Field on June 21, 2019.

The Stones' L.A. area date will be May 11th at the Rose Bowl in Pasadena, California.

"It's a thrill when we play stadiums in the States — the energy is always amazing!" – Mick Jagger. "I've always loved playing the states. It's a great crowd." – Keith Richards.

For ticketing information please visit rollingstones.com.

CONTINUED ON PAGE 14

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AEG Presents' Concerts West is the promoter of The Rolling Stones *No Filter* US Tour.

The Rolling Stones *No Filter* set list has the legendary band treating generations of fans to classic Stones hits such as "Sympathy For The Devil," "Paint It, Black," "Brown Sugar," "Miss You," as well as special gems from their celebrated catalog.

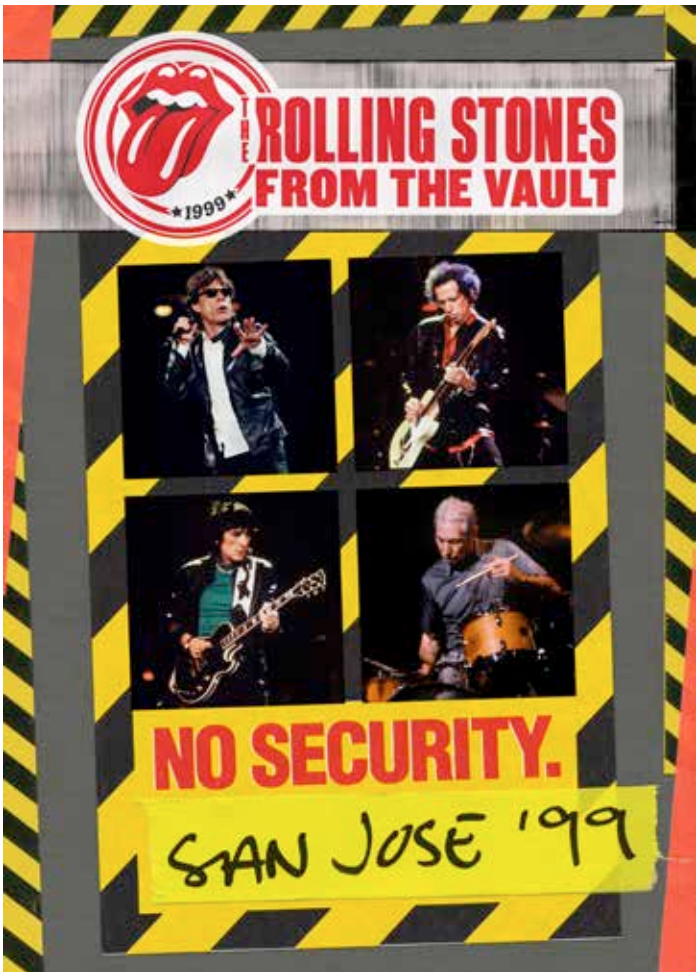
Keith Richards in a 1997 interview we conducted suggested "In a way, maybe when you write songs without even knowing it you're kinda saying, 'Can I do this live?' And so, in a way you add that in. You don't know if it's gonna work, but I guess you keep in the back of your mind is 'We're making a record here. What happens if they all like it and we gotta play it live?' So, in a way, that maybe in the back of the mind it sets up the song to be playable on stage."

In 2018 The Rolling Stones via Eagle Vision released an archive concert film, *Voodoo Lounge Uncut*. Filmed in Miami on the world tour supporting the *Voodoo Lounge* album, this restored, remixed and remastered film contains ten previously unreleased performances. Featuring guest appearances from Sheryl Crow, Robert Cray and Bo Diddley, this new version also includes five bonus performances on all visual formats.

Eagle Rock Entertainment in 2018 also issued *From The Vault: No Security-San Jose* 1999undeniable on-stage camaraderie — a tight-as-hell band delivering the ultimate rock show to their adoring fans.

This past November 2018, the same company made available *Havana Moon* by The Rolling Stones on DVD+2CD, Blu-ray+2CD, DVD+3LP plus a special Deluxe Edition. During September 2017, Eagle Rock Entertainment unveiled The Rolling Stones' *From The Vault: Sticky Fingers: Live At The Fonda Theatre 2015* on DVD+CD, Blu-ray+CD, DVD+3LP, and all digital formats.

In addition, during September of 2017, Eagle Rock Entertainment unveiled The Rolling Stones' *From The Vault: Sticky Fingers: Live At The Fonda Theatre 2015* on DVD+CD, Blu-ray+CD, DVD+3LP, and digital formats. The show celebrated the reissue of the *Sticky Fingers* album and was the opening night of The Rolling Stones' North American *Zip Code* Tour that would run over the next two months.



ABKCO FILMS IN OCTOBER 2018 released a 4K restoration of *Sympathy for the Devil* on DVD, Blu-Ray and through digital services in celebration of its initial release fifty years ago. One of the landmark new wave films of the late '60s, directed by the celebrated Jean-Luc Godard, *Sympathy for the Devil* alternates between reflections on contemporary politics and social issues of the late 1960s as well as giving the audience an unprecedented view of the Rolling Stones creative process in the recording studio working on what would become one of the band's defining tracks.

The new edition of Godard's *Sympathy for the Devil* is a 4K restoration of the film from the original 35mm camera negative that was initially released in 1969. The color grading has been supervised by the original cinematographer, Tony Richmond BSC, ASC. Richmond holds dozens of credits as cinematographer including *Let it Be*, and Nicolas Roeg's *Don't Look Now* for which he won BAFTA's Best Cinematography award in 1973.

The expanded rerelease of the film includes numerous extras including the entirety of *One Plus One* (Godard's director's cut) as well as *Voices*, a 1968 documentary on the making of *Sympathy For The Devil*, along with a 2018 documentary featuring interviews with Tony Richmond and Mim Scala, one of the film's producers.

IN LATE DECEMBER 2018, ABKCO Records celebrated The Rolling Stones *Beggars Banquet (50th Anniversary Edition)* on limited edition hybrid Super Audio CD. In comes on the heels of the November 16 domestic release of *Beggars Banquet (50th Anniversary Edition)* on limited-edition vinyl, CD and digital formats.

Recorded between March and July of 1968 at Olympic Sound Studios in London, mixed at Sunset Sound in Hollywood, *Beggars Banquet* was the first Stones album produced by Jimmy Miller, and marks the start of what is considered their most prolific album era. *Beggars Banquet* has a special place in the history of the band, as it is the final album completed with the original lineup of Mick Jagger, Keith Richards, Brian Jones, Bill Wyman and Charlie Watts.

Engineer Gene Shiveley was based at Sunset Sound in Hollywood during 1968 and was very involved in the mixing, overdubbing and initial mastering of *Beggar's Banquet*.

He collaborated closely with producer Jimmy Miller and Mick Jagger on tracks recorded earlier in England at Olympic studio with chief engineers Glyn Johns and Eddie Kramer, assisted by tape operator, Phill Brown.

On the 1968 *Beggar's Banquet* package, Gene Shiveley and Sunset Sound were never listed, only Olympic in England, and the album credits engineers, "Glyn Johns, Eddie and Gene."

"Jimmy Miller and the Stones had done some rough mixes in England at Olympic when the Brian Jones thing was coming down," stressed Shiveley in a 2018 interview we did.

"He had gotten busted and could not come into the United States. Jimmy wanted to mix it here to get a fresh sound. Because *Beggar's Banquet* would be a turn for the Stones, it was really a rhythm & blues album.

"They sent everything to Sunset. Jimmy and I probably

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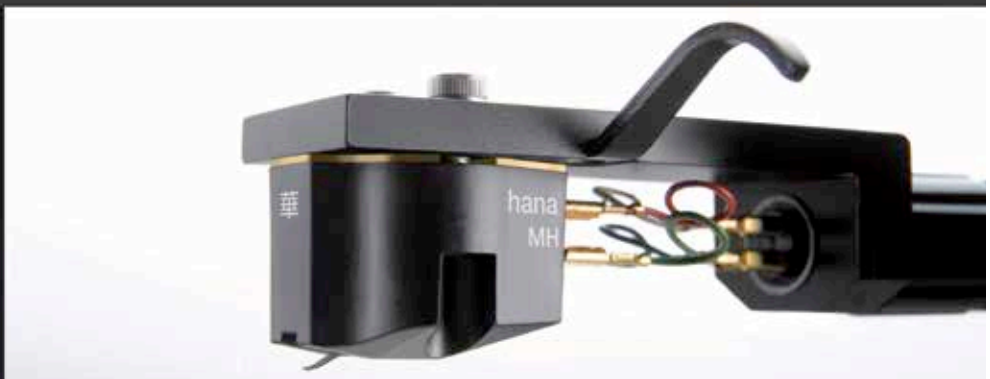

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spent two weeks going over the batch of tapes that were on all kinds of formats. "Some of the things weren't finished. So we started to organize all the various pieces. There were some things recorded on cassette! Tape speed differences. Before we really got going we put everything on four-track. Then, Sunset Sound got an eight-track machine. 'Mick and Jimmy, would you like to try this 8-track machine out?' Mick was like 'wow!' His eyes lit up.

"I went up to the house Mick was renting up above Sunset Strip. One Saturday morning he called me and asked me to come up and wanted to listen to some things. Mixes and other things that he had. We had a lot of other pieces of material that didn't make *Beggar's Banquet*. So, we were sifting and making a production that was just all coming together.

"When we were transferring and bouncing from one track to another, we would take the highs and boost them wide open and going over so they were printed with an extreme amount of high end. And then when you played it back you rolled it off and there wasn't any tape noise.

"'Street Fighting Man' came off a cassette. Jimmy had already transferred it and built a lot of it. But we overdubbed a lot of percussion on the entire thing at Sunset and Jimmy did most of it.

"Jimmy Miller and I grew a lot off from each other in this process. As a producer, you know, he sort of worked with me in what he was thinking in terms of sounds and where he was thinking of going. This was nothing like the old Stones. Jimmy is thinking rhythm and blues. Charlie Watts on tape blew my mind. Absolutely. He came from jazz.

"Jimmy was the right producer for the Rolling Stones because he understood the ear for making a hit record. He understood feel. He understood what it takes to get the kick drum at the right place. He understood all of those things and how to build a record," explained Shiveley.

One of the most striking aspects of *Beggar's Banquet* was the sonic high-end sound Shiveley, Miller and Jagger achieved.

"There was a guy named Mike Durough," remembered Shiveley. "They now make Durough VU meters. Mike worked at KHJ on Melrose Ave. in Hollywood. It was the leading AM rock and pop radio station in Los Angeles. Mike built the transmitter for the tower to make the station louder than anything. He was totally in control.

"My little thing I did with mixing on *Beggar's Banquet* was that I had Mike build me a little transmitter that would transmit to my car and we'd set it up on top of the console, plug it in and I mixed like I would hear it on a car radio.

"I would then send and broadcast them into my car and we would listen. Mick and I would go to the Volkswagen. Our goal was to get more punch and more definition than anything out there.

"I would go to my little Volkswagen car and listen and make the adjustments. So that's why a lot of the things sound a little maybe out of proportion but they sounded right on AM radio at that time. And it was done at the time when albums were not being made in mono anymore. It was all about stereo mixes. No mono copy. And people like Tutti had the first true stereo that came out. *Beggar's Banquet* was one of the very first true stereo albums."

IN CONJUNCTION WITH ITS 50th anniversary, ABKCO in spring 2019 has planned an expanded edition of *The Rolling*

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Stones Rock and Roll Circus.

Performances by The Who, Taj Mahal, Marianne Faithfull, Jethro Tull and, of course, the original line-up of The Rolling Stones (Mick Jagger/Keith Richards/Charlie Watts/Brian Jones/Bill Wyman) were filmed before an audience comprised of The Rolling Stones fan club members, *New Musical Express* contest winners and a few American Hells Angels.

Michael Lindsay-Hogg, the acclaimed music video director who guided the landmark *Ready, Steady, Go!* music and dance television series during 1963-1966, filmed The Rolling Stones and their guests in Britain at a big top venue in Wembley. The shoot happened in 1968 on the 11th and 12th of December.

Envisioned as a BBC special, the project was shelved, but in the intervening 28 years it was regarded as "The Holy Grail" of rock films until the film finally saw the light of release in 1996 through ABKCO Films.

Critic/historian David Dalton reflected on the event in a 1996 article in *The Independent*: "*The Rock and Roll Circus* captures the delirious optimism of an era. Depending on your point of view, it was either the high point in the history of the cosmos, or a period of mass hallucination, or both. But call it what you will, for a brief moment it seemed that rock 'n' roll would inherit the earth."

It will be the first concert film to be presented in both Dolby Vision and Dolby Atmos sound. The film's 4K restoration was sourced from the 35mm internegative and, for the first time, presented in wide screen format (16:9 for home and 1:85 for theatrical showings supervised by original cinematographer Tony Richmond).

Richmond is the veteran cinematographer whose feature film credits include *The Kids Are Alright* featuring The Who, *The Man Who Fell To Earth* starring David Bowie, and Jean-Luc Godard's *Sympathy For The Devil*, a restored version ABKCO Films release.

The 50th Anniversary edition of *Rock and Roll Circus* was produced by ABKCO's Robin Klein and Mick Gochanour, the GRAMMY® award winning team behind *Sam Cooke: Legend* and (The Rolling Stones) *Charlie Is My Darling — Ireland 1965*. Gochanour noted, "Watching it in widescreen is like seeing a whole new film at times with amazing intimacy and detail."

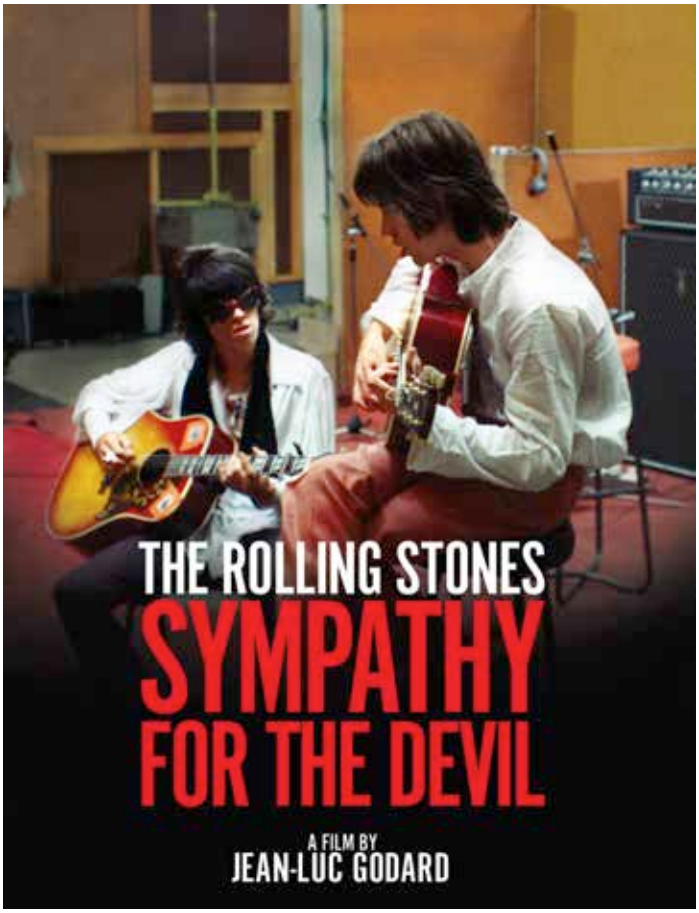
Greg Penny, a celebrated immersive audio consultant reiterated "Dolby Atmos provides the listener with the most comprehensive experience that exists today. The objective was to give the listener the most realistic, immersive *Rock and Roll Circus* to date. It's as if you were in that tent with The Rolling Stones, The Who, Taj Mahal, John Lennon, Jethro Tull and Marianne Faithfull, and you were part of the audience there fifty years ago."

It can be said that what Dolby Atmos does for sound, Dolby Vision does for visuals. Dolby Vision is an advanced HDR technology that delivers enhanced contrast, detail and dimensionality to the screen by empowering every pixel with a much broader range of color and brightness. Both of these technologies have never before been applied to a concert film simultaneously, making *The Rolling Stones Rock and Roll Circus* a first of its kind.

Before capturing *The Rock and Roll Circus* on celluloid, director Michael Lindsay-Hogg had helmed many of The Rolling Stones' promotional video clips: "She's a Rainbow," "2000 Light Years From Home," "Child of the Moon," and "Jumpin' Jack Flash," as well as The Beatles' "Paperback Writer," "Rain," "Hey Jude" and "Revolution."

During the course of his career, Lindsay-Hogg has directed specials for Simon and Garfunkel, Neil Young, Paul Simon and The Who.

Michael Lindsay-Hogg is the author of the 2011 autobiography *Luck and Circumstance: A Coming of Age in Hollywood, New York and Points Beyond*.



"Michael Lindsay-Hogg . . . is a very creative guy," added Mick Jagger. "We came up with this idea and the whole idea, obviously, is to make it a mixture of different music acts and circus acts, taking it out of the normal and making it slightly surreal ... mixing the two up. And also we wanted as many different kinds of music as possible. So that's why we thought about who would be the best kind of supporting acts."

Like visionary director/producer Jack Good before him, both studied at Oxford, Lindsay-Hogg viewed and lensed rock 'n' roll as a dramatic subject. Michael's first job, at age 16, was serving as an apprentice for John Houseman's repertory theatre company in Stratford, Connecticut.

"I started out as a child actor and fell in love with the theater," Michael told me in a 2019 interview. "The first jobs I had were in Shakespeare on stage. And that's how it started and I tried very much to bring some of those elements to *Ready, Steady Go!*"

This landmark British music program was broadcast every Friday night debuting August 9, 1963 and a final taping December 23, 1966.

RSG! was conceived by Elkan Allan, then head of Rediffusion TV. Vicki Wickham assembled the talent and dancers and served as one of the producers. After 1964 the live show was aired nationally on network. The program was recorded at the *RSG!* studio in Rediffusion's headquarters in Kingsway, London.

RSG! gave a platform to some of the most successful recording artists of the sixties: The Who, Otis Redding, The Animals, Gene Pitney, The Zombies, Sandie Shaw, The Beatles, Burt Bacharach, The Stones, The Temptations, Donovan, The Kinks, James Brown, The Fortunes and The Walker Brothers.

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Initially, the musical guests on *RSG!* mimed to their pre-recorded tracks, by late 1964 some artists performed live and eventually all acts to all-live performances in April 1965. The hosts/presenters were Keith Fordyce and Cathy McGowan. Early shows were introduced by singer Dusty Springfield.

"It was a black and white program," reinforced Michael. "A lot of the great comedies and dramas from the forties and fifties were in black and white. In England we had no color.

"I had no worries from the people above me. Elkan Allen was the creator and always encouraged me to go further. Very helpful.

"And I think people were stunned by the comparative substance of the rock 'n' roll that was on television," underscored Lindsay-Hogg.

"1963 was a revolution. It was the kids who had been children in World War 2. The world was opening up for them. They could have long hair if they wanted too. And it was the discovery of the pill for pregnancy. And so a whole nation was open for young people and freedom. There was long hair, the pill and music. The paper was ready to be lit and the match came," ventured Michael.

"There were new managers in rock 'n' roll and around *Ready, Steady Go!* Andrew Loog Oldham, Don Arden, and Kit Lambert and Chris Stamp, had been assistant stage managers or in acting. Andrew had some ideas about lighting and shots. One evening at the Ad Lib club I met up with Andrew and we agreed to debut a couple of new songs he was hyped about, including 'Satisfaction.'"

"In 1963 I was working. *RSG!* represented the time when we were in the business we wanted to be in and *RSG!* on a Friday night the Green Room was the meeting place of all those similarly blessed," Andrew Oldham recalled to me in my 2004 book, *Hollywood Shack Job: Rock Music In Film and on Your Screen*.

"Vicki Wickham booked the show from late 1963 to December 1967. Michael Lindsay-Hogg directed it, and tried new techniques like stop action and freeze frame while the band was on camera.

"Save to say I still communicate with both of them so that tells you the lot. You were dealing with nice people. None of the people had an agenda. On the show, the visuals propelled the music."

"When The Stones did 'Paint, It Black,' we put camera effects on Mick's face and made it darker and darker," emphasized Lindsay-Hogg. "We were broadcasting live and it felt dangerous and primitive.

"The cameraman, Bruce Gowers, later did the great video of Queen's 'Bohemian Rhapsody,' which was a very calculated video.

"With *RSG!* it was about as much about the technique as the performer. In the early *RSG!* stages I was always thinking about the performer and somehow marrying the technique to them. If the performer was Mick Jagger and John Lennon you don't want to get in the way too much.

"Mick is a very bright person and he always has been," observed Jagger's longtime friend Lindsay-Hogg. "And Mick, when was a younger man was as keen to know what was going on in the world. He read a lot. Or at least he said he did. And was into movies, and Andrew was very much interested in movies and presentation.

"He had been trying to figure out how to make a movie with The

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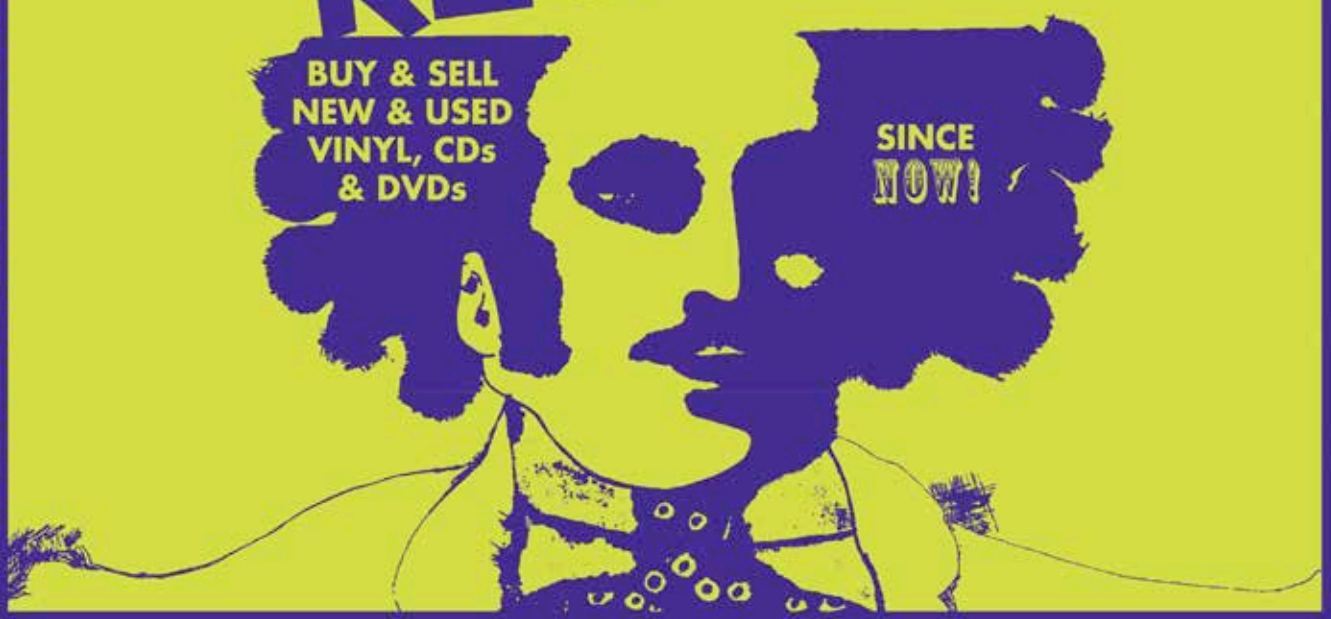

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Rolling Stones, which Mick and Keith were interested in. Because in those days, even though rock 'n' roll was coming to mean what it came to mean, movies were still sort of the art form going back to comedies. So Andrew was always trying to find a book or a script. And Mick went on to act in *Performance* and *Ned Kelly*.

"*RSG!* went off the air in 1966 when the video was music promotion for the record to be out. 1967 was a difficult year for the Rolling Stones. The set-up drug arrest in Redlands. Touring was becoming a headache.

"In 1966 I had done earlier videos of the Beatles' 'Rain,' and 'Paperback Writer.' And Mick knew that. And it always was between The Beatles and The Rolling Stones," admitted Lindsay-Hogg.

"The music video had been around. There were earlier attempts. Scopitone. [A jukebox 16 mm film]. The first Scopitone ones were made in French. Lip-sync to a pre-recorded track. Used to be seen in bars or in diners with French acts [Serge Gainsbourg, Johnny Hallyday] miming to rock 'n' roll videos.

"There was *Dick Clark's American Bandstand*. I used to watch it in the fifties, Jack Good, the wonderful producer and director of *Shindig!* and *Hullabaloo*.

"Mick was always thinking of the next step. 'Because we can.' That is to say 'we're strong enough and powerful enough like The Beatles are. And this is the way to get our song out to most of the plug shows who were gonna play it. Because they want the Rolling Stones.' What do we do? How can we do it?' And I asked what song they had. 'Jumpin' Jack Flash.' 'OK. Let's hear it.'

"And we went out on a Saturday and we did it and then another version of it. And Brian Jones went over to the makeup table and started messing around with makeup and I said to Keith 'Go over there.' And, after a while they got into it.

"Makeup made a difference. It had a different quality to the first one. In fact, we went with the second one. They liked it a lot, and that helped to my ongoing life with the Rolling Stones.

"I don't know what Mick was like as a student, and I know he got into LSE but he's smart and he never wanted to be not able to keep up with the conversation about the arts, politics or anything.

"And so, did we know what was gonna happen to rock 'n' roll in the sense that we know that it was ultimately going to blast through the roof? We thought it would.

"And he thought 'let's see what can happen with visual presentation of rock and roll.' Which as you know ended up on MTV and generation 2. But when we were doing 'Child of the Moon,' Mick and I talked about it," acknowledged Michael.

"Mick was open to anything that would take it a step further for them. And then we got there. He was miming. And I said, 'Let's try this and not mime. Let's just create a little scenario.

"As for *The Rock and Roll Circus*, I had this idea that I really didn't want to do a regular performance clip, because we had done that thing before. And I thought it would be interesting if we could put The Rolling Stones in a location which was not a rock 'n' roll location. And maybe add a couple of ingredients. Like three others characters. It was to be done in an unconventional carnival circus-like setting. I drew up a circle on a piece of paper."

One of the highlights of *The Rolling Stones Rock and Roll Circus* is Marianne Faithfull singing "Something Better," a Barry Mann and Gerry Goffin tune, arranged by Jack Nitzsche and produced by Mick Jagger. Charlie Watts introduces Faithfull on screen.

I asked Lindsay-Hogg about Marianne's sequence in the film and his sweeping directorial pan displayed.

"It goes back to the song," he stated. "It goes back to Marianne and the years when she and Mick were going out together. She was a beautiful girl with a lovely figure. And she was the only girl except for Yoko Ono.

"Marianne appeared and I thought 'this has to be about her and the camera work.' A one of a kind beauty. And the way Tony Richmond lit her with her hair on her face. She was a beautiful young woman. It was partly celebrating her. And, then there is that long musical break where the camera circles around and 'what would we cut away too?' And so I thought 'let's do the unusual thing of just holding on her when she is not singing. Just move the camera around.

"I also wanted contrast with her because there were a lot of men on the show. Everyone on the show, except for Yoko, were guys. At the time there weren't a lot of women in the rock 'n' roll world yet. There was wonderful Dusty Springfield, but mainly guys."

In a July 28, 2014 interview with Robert Ayers in *Rural Intelligence*, Michael Lindsay-Hogg reflected about *The Rock and Roll Circus*.

"I still have a very soft spot for it.

"It has a poignancy to it. When you're 28 you can't imagine you'll ever be 70, not can you imagine that some of the participants in the movie will soon be dead-in Brian Jones' case in only five months, in Keith Moon's in less than ten years, and in John Lennon's in twelve years-because everybody seemed so incredibly alive, and so in the moment. There wasn't any future, there was just now."

I asked Michael Lindsay-Hogg about the DVD format, the inclusion of bonus tracks and/or implementation of director commentary added to the initial retail configurations and products we coveted and collected the last half century.

Did he ever feel an audio dialogue track dilutes and lessens the mystique of his innovative work?

"That's a real good question. As for DVD, bonus tracks, and interview sessions as long the questions are intelligent. And if the person has one a little research. I do it mainly because it was at the beginning when certain ideas and techniques which completely taken hold of the culture where it was a formative kind of birth period. There really hadn't been done before except for Scopitone and some studios in America, but not very well done.

"When I worked with The Beatles and The Rolling Stones they were really the first videos which tried to take the form a little further. Like The Beatles playing out in the fields. Following me was a long line of very interesting visual attempts with music."

The BMG Company is preparing a comprehensive book on *Ready, Steady Go!* that is being written by Andy Neil, a respected music journalist. Michael has done an interview for it.

And in the last quarter of 2019, expect via Apple Corps, a 50th anniversary edition of The Beatles' *Let It Be*, a movie Michael Lindsay-Hogg directed in 1969.

Harvey Kubernik is the author of 15 books, including heralded titles on Leonard Cohen and Neil Young. Other titles include, *1967 A Complete Rock History of the Summer of Love,Inside Cave Hollywood: The Harvey Kubernik Music InnerViews and InterViews Collection, Vol. 1, The Doors Summer's Gone, The Story of The Band From Pig Pink to The Last Waltz,* written with brother Kenneth Kubernik. The two are collaborating on a 1963-1973 music and recording study book on The Rolling Stones.

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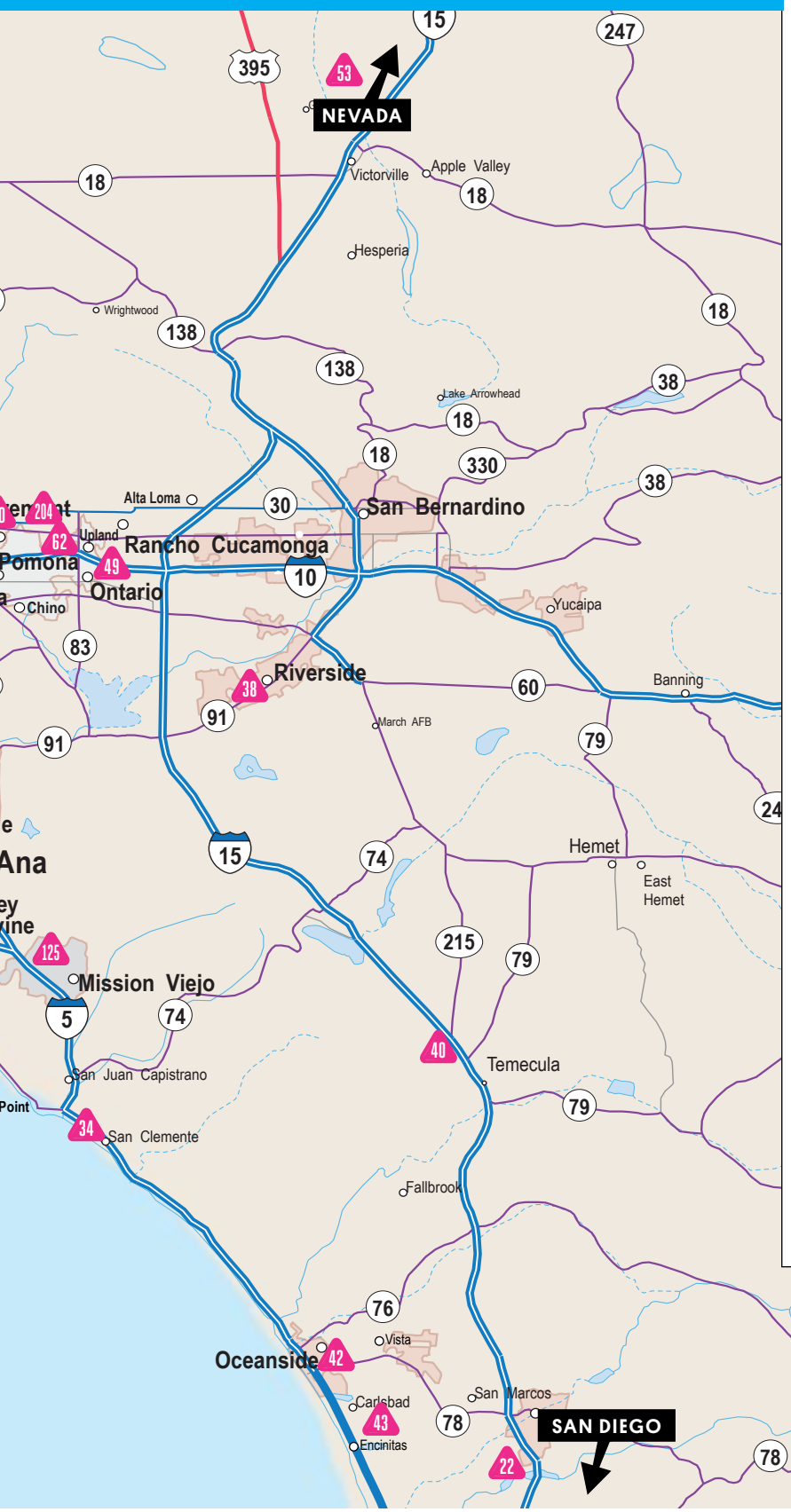

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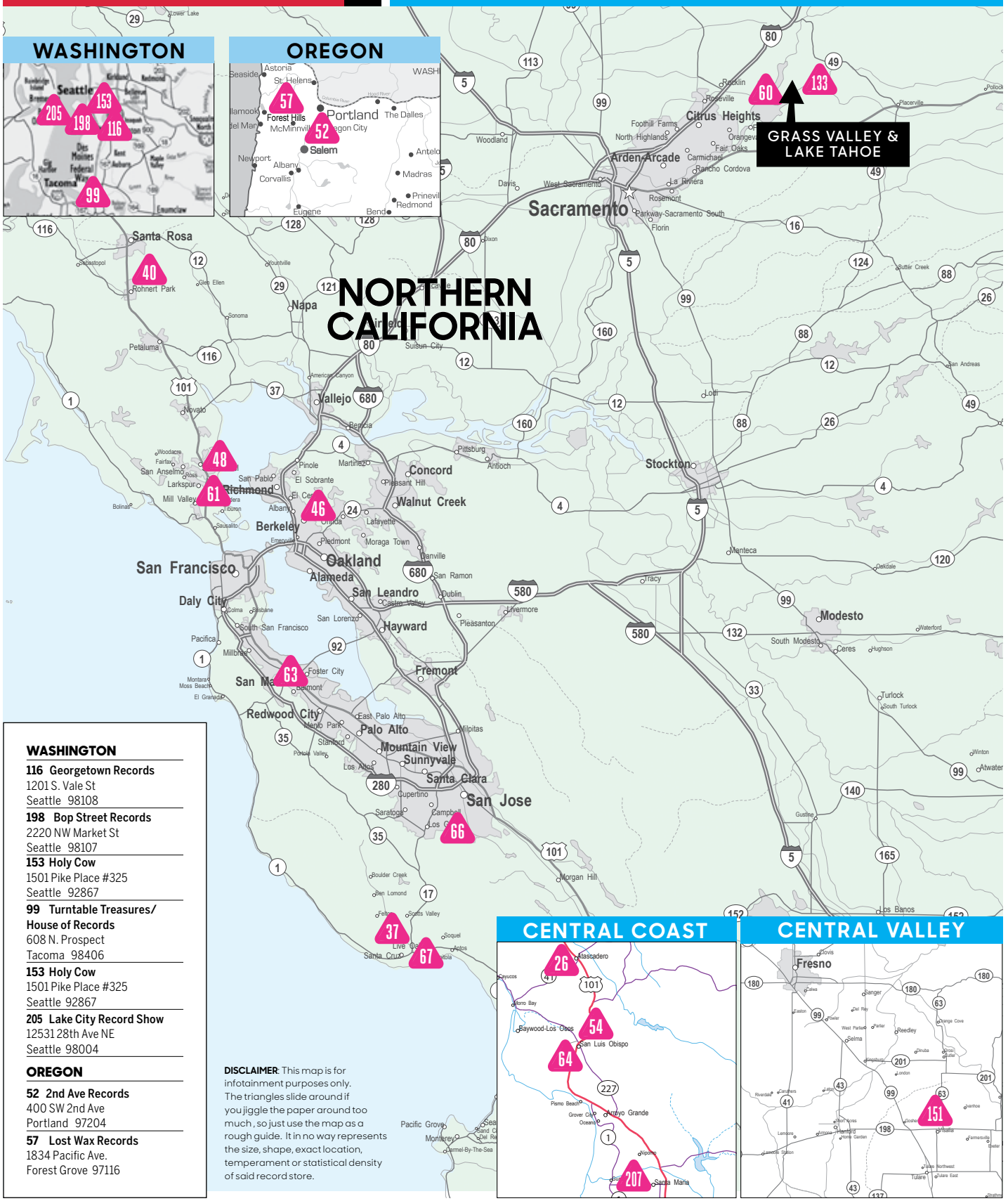
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Getting "Real Gone"

Real Gone Records strays away from the beaten path with reissues of quirky, rare records supported with high-quality sound and packaging

BY GILLIAN G. GAAR

I DISCOVERED THE REAL Gone Music label when I was putting together a round-up of Christmas releases last year, and producer/author Pat Thomas clued me in to the groovy stuff being reissued by the company: *The Complete Christmas on the Ponderosa* by the cast of Bonanza. *New Carols for Christmas: The Rod McKuen Christmas Album*. A twofer of John Klein's *A Christmas Sound Spectacular/Let's Ring the Bells All Around the Christmas Tree.*

What a bounty! And Real Gone's website reveals that the label puts out a lot more than Christmas kitsch; a quick perusal brings up names like Ann-Margret, the Germs, Flaco Jiménez, Artful Dodger, Clint Eastwood (*Cowboy Favorites*), and the soundtrack of *The Matrix*. Obviously, this was a label that didn't shy away from diversity. I decided to investigate.

Real gone music was launched by Gordon Anderson (pictured) and Gabby Castellana.

Real Gone Music was launched in 2011 by Gordon Anderson and Gabby Castellana. "Gabby handles the operations and the money side of business, and I'm the A&R guy," Anderson explains. The two had previously worked at Collectors' Choice Music, but when the company was sold and the label side of the business was shut down (Collectors' Choice remains an online retailer), they decided to strike out on their own.

From the beginning, the label wanted their releases to be as wide-ranging as possible. "Real Gone is proudly eclectic and boldly goes where no other reissue label goes," says Anderson with evident satisfaction. "But there's also a populist element to it. I don't pretend to know everything. So, unlike some other reissue labels that very much reflect the tastes of their principle A&R person, I'm open to ideas from all quarters and all genres."

Seeking to make an impact with their first releases ("We wanted to land with a splash"), Real Gone started by reissuing records from the Grateful Dead *Dick's Picks* series of concert recordings. "Some of them had only been out through the Grateful Dead's website; we actually went backwards, starting with *Volume 36*, because the later volumes didn't go to retail, ever."

It was typical of the approach Real Gone would take; seeking out records that weren't readily available. Such as putting out the first vinyl reissue of *96 Tears* by ? and the Mysterians; reissuing *Seductive Reasoning*, the first album released by Maggie and Terre Roche, prior to their being joined by sister Suzzy; singles collections by Connie Stevens, Joanie Sommers, and Shelby Flint with material previously unavailable on CD; and *Close*, "a very obscure solo album by T.S. Bonniwell, of Music Machine fame."

"And we started doing Christmas right away," Anderson adds. "We did an Ed Ames Christmas twofer [*Christmas with Ed Ames/Christmas is the Warmest Time of the Year*] which is still in print lo these many years later. The one thing about the Christmas genre is that you can get away with putting out artists for Christmas that you can't otherwise, because people are so sentimental about it. They'll say, 'Oh my God, my parents and I listened to that record at Christmas time when I was growing up, I've got to have it.'"

With the label's emphasis on rarities, it's something of a surprise to find that Real Gone's best seller was a hit album back when it was originally released; none other than SSgt. Barry Sadler's *Ballads of the Green Berets*. "It's the best-selling title in my career that I've done, and it's continued to be," Anderson says. "It was by far the best selling one at Collectors' Choice; it was such a good seller I re-directed it for Real Gone. At the same time, I hasten to add we've also put out stuff like David Peel and the Lower East Side's *Have a Marijuana*. So, we're not only eclectic stylistically, we're also

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eclectic politically.

"We stray from the beaten path. We did another cult classic recently, by Coven, *Witchcraft Destroys Minds & Reaps Souls*, which was an out and out black magic kind of the thing; they even conduct a Satanic mass on the record. We seemed to have tapped into something with that, because it did very well. Real Gone, we look for things that are real gone!

"The main thing is, whatever we do, we try to do it right. So that means good sound, good annotation, attractive packaging. You've got to give someone a reason to buy a physical product these days."

Which brings up an interesting topic. Real Gone's releases are available on CD or vinyl (or both), but Anderson sees some potential changes for the CD format on the horizon. "We just had two consecutive best years ever in sales, so there's no slacking in the demand for physical product," he says. "What I will say, though, is that the infrastructure for getting compact discs made is becoming more and more rickety. And there's some evidence that suggests the major labels are ready to move on from CDs in short order. All three of them have just moved manufacturing over to Mexico, which has caused a lot of problems; it actually caused us some problems on our recent Badfinger releases.

"And one of the things about the music business that's kind of weird is that stores and wholesale accounts can return CDs; vinyl LPs are a one-way sale. So, the inclination to handle the returns and all the work that goes along with that seems to be lessening. I don't think the CD box set's going away because the labels like the big ticket. But single CD titles, I don't know; you're seeing a lot of contemporary releases not even coming out on CD. So, I think the CD is shaky. But there's certainly still a demand for it. And when you come up with the right project you can sell a hell of a lot of them. It's still a big part of our business."

Anderson adds that the CD remains a popular format with collectors due to its greater storage space, which allows reissues like *Badfinger* and *Wish You Were Here* to feature bonus material. "They are really, really amazing records, that got completely overlooked when they were originally released," he says. "But they're some of the greatest power pop records of all time. We're awfully proud to have been able to put those out in a deluxe fashion."

Meanwhile, on vinyl, you can expect a reissue of Timothy Leary's *Turn On, Tune In, Drop Out* album. "I've always had a particular interest in that era and that sort of subculture," Anderson explains. "I'm intrigued by cult classics. We'd put out releases by counter-cultural icons like Allen Ginsberg and Charles Bukowski, so I was looking into other records of that ilk. We did some research, and it seemed like other people were looking for Leary's record too. It's kind of spoken word, but it's also got these very trippy Indian music jams.

"Another one I'm really excited about is John Hartford's *Backroads, Rivers & Memories*. It's 27 tracks, 19 of which have never been released, and eight of which are really super obscure singles he did with a bluegrass trio. But the bulk of the collection are demos that he did from 1965 to 1969, including a bunch of songs that nobody's heard, and then songs he later did in more orchestrated fashion on his records. He's very much another guy that I don't think quite gets enough attention."

And there's more fun to come in 2019, with the *Cleopatra Jones* soundtrack on vinyl, a third volume of Cheap Trick rarities on CD, and Rain Parade's *Emergency Third Rail Power Trip* on vinyl. Not to mention getting ready for Christmas. "I've already got some titles submitted that didn't get cleared last year, but hopefully will this year," Anderson says. "And they will be every bit as old timey and old-fashioned as the ones before." I can't wait.

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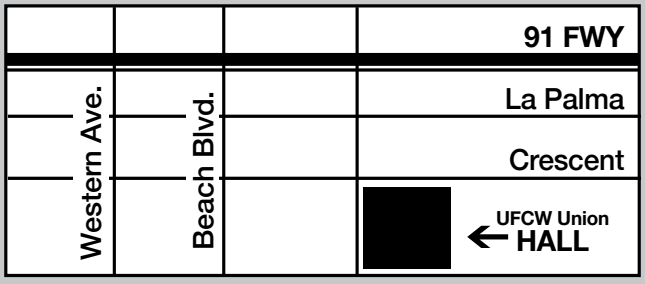

Norman Granz: Father of Verve

Verve Records to pay tribute to its founder Norman Granz on his centennial with the all-star four-disc box set *The Founder*

BY HARVEY KUBERNIK

IN JAZZ CIRCLES, FEW names command more respect than Norman Granz. Although he wasn't a musician, Granz (1918-2001) was as responsible as any individual for popularizing jazz and promoting the careers of many of the genres greatest artists.

Granz's incredible half-century career first took off with his creation of the groundbreaking Jazz at the Philharmonic concert series. But Granz was equally influential for the series of record labels that he launched in the 1940s and 1950s: Clef, Norgran and Verve.

Those companies became home to many of jazz's most important and influential artists. And, unlike many of his contemporaries, Granz combined his love for the music with a passion for social justice, championing African-American musicians at a time when those musicians were often exploited and disrespected.

Now, in honor of the hundredth anniversary of Norman Granz's birth, Verve/UMe has assembled *The Founder,* a four-CD/digital box set celebrating his remarkable life and career. The historic package features a massive chronological assortment of music spanning Granz's remarkable career and featuring music by most of the great musicians he recorded.

Granz, a Los Angeles native, born near Central Ave., hailed from the integrated community of Boyle Heights. He graduated from Theodore Roosevelt High School, toiled as a clerk at the Los Angeles Stock Exchange, where he dealt with blatant anti-Semitism, then attended UCLA for two years, and worked as a film editor at M-G-M Studios in Culver City before devoting his life to the world of jazz.

Boyle Heights was first home of record producer Lou Adler, trumpeter/A&M Records co-founder, Herb Alpert, cantor Nathan Lam, actor/activist George Takei, L.A. Dodger baseball great, Willie Davis, and author Gene Aguilera.

The *Founder* package also includes illuminating liner notes by jazz historian and Granz authority Tad Hershorn, author of the Granz biography *Norman Granz: The Man Who Used Jazz for Justice.*

As Hershorn writes, "The underpinnings of Granz's lifelong devotion to jazz came when, as a near-impoverished but ambitious UCLA student, he began his trek to African-American nightclubs along Central Avenue, not far from where he was born the son of Ukrainian Jewish immigrants...

"Granz hit the clubs almost nightly when musicians began welcoming him behind the scenes to observe rehearsals, after-hours clubs, and house parties. He saw them as 'marvelous crucibles,' hearing the friendly, intense competition as musicians challenged their peers and developed their styles. His early experiences led to his preference for musical blow-by-blow competition and emphasizing the emotional over intellectual qualities in jazz. Granz took it a step further when he aligned the jam session with the democratic ideal, whereby you could either stand and deliver, or you couldn't. Skin color made no difference. 'As in genuine democracy, only performance counts,' Granz told the NAACP's magazine, *The Crisis*, in 1947. 'Jazz is truly the music of democratic America.'"

From a very early age, Granz had a social change vision. His subsequent lifelong journey of inclusion and parity might have stemmed from an incident as a youth where he had witnessed the racial tensions of America seeing the Ku Klux Klan parading through the streets of Long Beach.

In 1945 Granz produced his first concert at the Philharmonic Auditorium in Los Angeles. A benefit for the accused suspects in the Sleepy Lagoon murder case. Lucky Thompson, Thelonious Monk, Helen Humes, Barney Kessel, Mead Lux Lewis and others were booked. A $1,000.00 was generated for the Sleepy Lagoon Defense Committee.

Granz's parallel passions for jazz and fighting against racial discrimination was reflected in the ambitious artist lineups he assembled for his Jazz at the Philharmonic concerts, many of which are featured on *The Founder.*

These shows were almost single-handedly responsible for moving jazz from smoky clubs to prestigious theaters and, in the process, introduced jazz improvisation to new and receptive audiences. The series also helped to break down many of the era's social barriers, showcasing a racially-mixed assortment of musicians and singers from a variety of musical backgrounds.

The four CDs that comprise *The Founder* encompass some of the most significant jazz music recorded in the 20th century, beginning with Granz's founding of the Clef label in 1942 and

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culminating in his retirement and departure from Verve Records (which he'd launched four years earlier) in 1960.

Disc 1 opens in 1942, during the early wild-west days of independent label recording, with historic performances by such rising players as Dexter Gordon, Coleman Hawkins, Charlie Parker and Lester Young, who were among the first musicians that Granz recorded. Disc 1 also captures a young Nat "King" Cole, accompanied by Illinois Jacquet and Les Paul, on the crowd-thrilling "Blues," which contrasts with the bouncy pop which would later make Cole a mainstream superstar.

Disc 2, which spans 1949-1954, finds Granz settled in at the top of the jazz world and recording a varied assortment of some of jazz's leading lights, including the great pianist Oscar Peterson, charismatic vocalists Anita O'Day and Fred Astaire, and innovative bandleaders Count Basie and Benny Carter.

Disc 3, recorded between 1954 and 1957, encompasses the early years of the Norgran and Verve labels, which Granz founded during that period, and features historic performances by such icons as Billie Holiday, Ella Fitzgerald, Louis Armstrong, Bing Crosby, Lester Young and Lionel Hampton.

Disc 4, which covers 1957-1960, shows Granz ending on a high note , culminating his career at Verve with history-making performances by Dizzy Gillespie, Blossom Dearie, Sonny Stitt, Sonny Rollins, Stan Getz, Gerry Mulligan, Ben Webster, Paul Desmond, Stuff Smith, Lee Konitz, Jimmy Giuffre and Mel Tormé.

Norman Granz and his vast achievements made a monumental impact, not just in the world of jazz, but on global music culture.

It's hard to imagine a more appropriate tribute to Norman Granz's visionary genius than this inspiring musical testament, *The Founder*.

MULTI-INSTRUMENTALIST AND Willapa band member, David Kessel, CEO of CaveHollywood.com knew Norman Granz and offers some reflections on the man and the music he produced and championed on the 100th anniversary of Granz's birth

"My dad Barney Kessel headed A&R for Norman Granz's Verve label from 1956-1960, discovered Ricky Nelson and produced his debut hit record. Barney and Norman remained friends until 1990.

"Norman and my dad were foodies. They enjoyed top line restaurants like Pacific Dining Car and Musso & Frank. As well as the restaurants in Beverly Hills.

"One afternoon, Norman and Barney were driving, and there was a Verve office person in the back of Norman's car. They were discussing where to eat. 'PDC or Musso?' And then the guy in the back seat says, 'I know where we can get a great hamburger.' And Norman then stops his car and immediately orders the passenger out of his vehicle. 'Never say hamburger to me again!'

"While at Verve, Norman got a phone call from a concerned record distributor around 1956 who made serious overtures and directive that Verve was going to be dropped unless he got some of this new rock 'n' roll at the label. 'Get rock 'n' roll Barney!'

"As for Verve and the family atmosphere that existed at the label, and how close Norman's artists were with my father, I remember a very late 1950's or early sixties jam session at our family home in Van Nuys, California. [Pianist] Oscar Peterson was over for dinner with [bassist] Ray Brown.

"After the food went down, Barney picked up a guitar, Oscar went to the piano, and Ray picked up his bass. They started cooking in the living room and then Barney comically proclaimed afterwards, 'that jam session was better than sex!'

"The reason we have Jazz the way it is today is because of Norman Granz.

CONTINUED ON PAGE 36

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CONTINUED FROM PAGE 34

"His vision and guidance for the Verve artists as well as his pioneering civil rights activism on their behalf. In Jazz there is no color. You can be from Mars or have green skin, and if you can play with the cats you can sit in. Watching and learning the history of Verve from the forties onward, his Jazz at the Philharmonic concerts, the management of Ella Fitzgerald and other greats was really inspiring.

"I did a video tape interview with Oscar Peterson about ten years ago, just before he died. It was in Seattle, Washington at Jazz Alley. Oscar told me a story about Art Tatum and a recording session. In 1955 or in '56. Norman is producing the date, and in a rare moment during the take the tape runs out in the middle of the tune. Norman says over the speakers, 'Art, I'm really sorry. I let the tape roll out on you before it ended.' And Art says, 'put on a new reel and I'll pick it up where I left off.' And just before the machine starts up again, Norman says to Art, 'what is that thing in your ear?' And Art replied, 'It's the ear piece of my new transistor radio. I'm listening to the Ram's football game.'"

Harvey Kubernik is an award-winning author of 15 books. His literary music anthology *Inside Cave Hollywood: The Harvey Kubernik Music InnerViews* and *InterViews Kollection, Vol. 1* was published in December 2017, by Cave Hollywood. Kubernik's *The Doors Summer's Gone* was published by Other World Cottage Industries in February 2018. During November 2018, Sterling/Barnes and Noble published Kubernik's *The Story of The Band From Big Pink to the Last Waltz.*

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1. I Blowed and Gone – Dexter Gordon
2. Blues – Nat "King" Cole, Illinois Jacquet & Les Paul
3. I Got Rhythm – Coleman Hawkins, Charlie Parker & Lester Young
4. Picasso – Coleman Hawkins
5. Sono – Harry Carney
6. The Bloos – George Handy & His Orchestra

Disc 2: Mercury/Clef, 1949–1954
1. Tenderly – Oscar Peterson Duo with Ray Brown
2. Vignette at Verney's – Ralph Burns Orchestra with Lee Konitz
3. Lullaby of the Leaves – Anita O'Day
4. The New Basie Blues – Count Basie and His Orchestra
5. Con Poco Coco – Andre's All Stars
6. Castle Rock – Johnny Hodges
7. Jeep's Blues – Johnny Hodges
8. (Ad Lib) Slow Dance – Fred Astaire
9. No Strings (I'm Fancy Free) – Fred Astaire
10. Flamingo – Benny Carter and His Orchestra
11. With the Wind and the Rain in Your Hair – Tal Farlow
12. Easy Living – Buddy DeFranco & Oscar Peterson Quartet
13. Blues for the Count – Count Basie and His Orchestra
14. They Can't Take That Away from Me – Buddy DeFranco & Oscar Peterson

Disc 3: Norgran/Verve, 1954–1957
1. I Thought About You – Billie Holiday
2. I Thought About You – Ella Fitzgerald
3. Like Someone in Love – Bud Powell
4. Pig Ears and Rice – Lionel Hampton and His Orchestra
5. Can't We Be Friends – Ella Fitzgerald & Louis Armstrong
6. Blue Room – Bing Crosby & Buddy Bregman
7. Taking a Chance on Love – Lester Young & Teddy Wilson
8. What A Little Moonlight Can Do – Billie Holiday
9. Falling in Love with Love – Oscar Peterson Trio
10. Yellow Rose of Brooklyn – Harry "Sweets" Edison & Buddy Rich
11. Time After Time – Lawrence Brown

Disc 4: Verve, 1957–1960
1. Day By Day – Coleman Hawkins Newport All-Stars feat. Pete Brown
2. On the Sunny Side of the Street – Dizzy Gillespie, Sonny Stitt & Sonny Rollins
3. It Never Entered My Mind – Stan Getz
4. I Know That You Know – Stuff Smith
5. D and E Blues – The Modern Jazz Quartet
6. Budd Johnson – Ben Webster
7. If I Were a Bell – Blossom Dearie
8. Chelsea Bridge – Gerry Mulligan & Ben Webster
9. Line for Lyons – Gerry Mulligan & Paul Desmond
10. Somp'm Outa' Nothin' – Lee Konitz & Jimmy Giuffre
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Crate digging in Tulsa, Oklahoma leads to a treasure trove of vinyl, music memorabilia and some phenomenal hamburgers

BY SKIP BUHLER

Bound for Glory is a book and vinyl store that also features a large selection of vintage rock collectables

I'VE BEEN TO OKLAHOMA a few times, and to Tulsa specifically only once, which didn't allow me time to really explore the city, but I was hearing cool things about the town. As I had to be in the Tulsa area for family stuff, I decided to spend a few extra days and investigate their vinyl offerings. Among other claims to fame, Tulsa is the home of a good stretch of the famous Route 66, with its neon signs, killer food, art galleries, antique emporiums, and, as you may have suspected, record stores. What better way to "get your kicks" than record shopping. Several of the shops are located on the Route, otherwise known as 11th St., and the others aren't too far off. I came with high hopes and was not disappointed.

Tulsa is relatively unknown as a destination for record collectors, which I hope to rectify with this article. I quickly realized I could and would spend many extracurricular hours digging through crates. One could easily blow a few hundred dollars in any of the shops I will mention here, so a word to the wise: be careful, plan accordingly, and try to spend quality time in the shops, and perhaps prepare a list of vinyl you're hunting for. Most of these joints also buy vinyl so if you have some to let go of, try one of these out.

The first store I ventured to was probably the oldest in town, **Starship Records and Tapes** (1241 S. Lewis; 918-583-0638), which is a magical place that felt like I was back in 1967 (that's before I was born, by the way, so that's some serious wizardry). Starship

Mammoth Comics also carries reasonably priced used vinyl

carries all sorts of music-related stuff, vinyl, posters, t-shirts, and must be the premier head shop for the county, if not the state. It says it right there on their shirt: "Tulsa's Headkeeper." First landing in 1972, the old Starship left their former spot (a cute house next to the Bama Pie factory on 11th St.), a half a mile south, and moved into a much larger location, a galactic hanger if you will. Staffed by super friendly guys, with stellar musical knowledge, they carry a wide variety of musical genres, and much of the vinyl is newly pressed. They carry a ton of new releases too, but the crates are loaded with vintage, gently used wax. Spending time here was definitely a blast!

After I got some grub at the phenomenal Ty's Burgers, I hit **Josey Records** (1020 S. Rockford; 918-398-6588), which is a little closer to downtown on 11th St.. This is a nice, bright and clean store, well-lit and almost too sterile for me, but the place looks brand new, so give it time to build up some rock 'n' roll patina and I'm sure it will become a beloved shop. The vinyl is arranged by genres, though the arrangement is somewhat hard to follow. That said, the inventory here is large, mostly consisting of newly pressed vinyl and by new bands. They also have a good selection of local vinyl, which was a big plus for me, and a bunch of cassettes. In addition, they have quite a hefty stash of 45s along the back wall, and I found some cool garage tunes Ca. 1965 there.

Moving east on 11th St., away from downtown, I hit a few blocks that were just a goldmine for vinyl and eats. The first was **Mammoth**

Blue Moon Discs is loaded with music memorabilia

Comics (4622 E. 11 St.; 918-836-9636), in a block-long strip mall, and run by Shawn Mears, who's been in the comics biz for many years. In a secret side room of this comix emporium, one is struck by long shelves of reasonably priced used vinyl of all genres, as well as a ton of audio equipment and turntables. Next door to Mammoth is **Bound for Glory** books (4624 E. 11th St.; Facebook page) which is basically half books, half vinyl, and a ton of other awesome vintage rock collectables, like shirts (rare *Spinal Tap* and Butthole Surfer shirts adorn the wall), vintage clothing, zines, and numerous

CONTINUED ON PAGE 40

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CONTINUED FROM PAGE 38

crates of punk and jazz records. Established in 2016 and owned and operated by Kris Rose and Dave Dean, BFG is the ideal community hangout spot, and staffed by super cool volunteers like Lizzie and Duckie. Most of the shop's proceeds go to paying the rent and supporting local causes. BFG stands apart from other shops as they have all-age shows weekly, which always start at 7pm, and are always free (all donations go to the traveling bands). In-store reading and kicking back is encouraged with couches galore and just an overall supportive space, with killer tunes playing. Woody Guthrie would love this place. Don't miss this spot.

Just east of Bound for Glory, and next to **Generations Antique Mall** (another vinyl mecca; I got a mint *Damn the Torpedoes* for 5 bucks!) is Tally's Cafe, where I got some fries and a Coop F5 IPA (made in Oklahoma City and damn tasty) before hitting some other shops. I happened to be here on Elvis' birthday, and unbeknownst to them, they sat me in the Elvis booth. I felt somewhat honored, and slightly reeped out.

Down to road about a mile from these stores is **Blue Moon Discs** (2606 S. Sheridan; 918-742-3474), another shop that's relocated a few times since the early 1990s. Owner Warren Showman is a mellow guy, with a thorough knowledge of what's in stock, both new and used items. This place is a treasure trove of hidden gems, so save some funds for this visit. It is loaded to the gills with music memorabilia, and Warren would love you to take some off his hands.

I saved **Gardener's Books and Music** (4421 S. Mingo Rd.; 918-627-7323) for last, and it was probably good I did, because I had already run out of money and I surely would have gone into debt if I had started here, being a lover of both vinyl and books. They specialize in books, but have every form of media imaginable. It's all used, but they have so much, in their 23,000 square feet of media bliss, that you really could get lost in this place. You might want to set one day just to live here and dig to your heart's content.

Sadly, I didn't make it to **Spinster Records**, (11 E. Brady St.; 918-794-7881) in downtown Tulsa's Brady Arts district, but heard cool things about it. It's kinda upscale, but worth perusing their used vinyl section. They have in-store performances and lotsa new vinyl. Also, they have new stereo systems and tables for sale, with a very insightful staff, so if you're looking to upgrade or try new, undiscovered bands and sounds, check this place out.

I should say, I visited several antique malls while in Tulsa and found some cool treasures at them as well. Plus, there are many on Route 66, so bring an extra suitcase, or just buy one at Generations Antique Mall like I did. In closing, all you dear readers, if you plan on being in the Tulsa area, do hit some of these places up and show them your love. We need more Tulsas in the world. 'Til next time, this is Skip at Lost Wax signing off.

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Howlin' Wolf: Moanin' In The Moonlight

BY HARVEY KUBERNK

CHESTER ARTHUR BURnett, (1910–1976) better known to blues fans as Howlin' Wolf, remains one of the essential exponents of the electric blues. With a raw, booming voice and explosive guitar and harmonica styles to match, the Mississippi-bred Wolf made music that was unmatched in its primal ferocity.

In the process, he, Muddy Waters, Bo Diddley, Chuck Berry, Buddy Guy, Fontella Bass, Billy Stewart, Etta James and others helped to put the Leonard and Phil Chess owned Chess Records on the map as America's preeminent blues label.

Now, just in time for the 60th anniversary of *Moanin' In The Moonlight*'s original high-fidelity release, Geffen/UMe has made available a special vinyl edition of the mono album.

Remastered from the original flat master tape, this new edition features a high quality 150-gram black vinyl pressing housed in a printed sleeve with scans of the analog tape box and comes in a distinctive tip-on jacket reproducing the album's distinctive original cover artwork by Don S. Bronstein. The LP displays the 1959 liner notes from *Billboard* editor Paul Ackerman.

Howlin' Wolf performed throughout the South in the 1930s and 1940s, having reportedly learned to play guitar and harmonica from legendary bluesman Charlie Patton and Sonny Boy Williamson, respectively.

He was discovered in 1951 by deejay/musician and talent scout Ike Turner, who steered him to future Sun Records founder Sam Phillips, who recorded Wolf's early sides, some of which he licensed to Chess. Howlin' Wolf eventually relocated to Chicago Illinois and began recording for Chess directly.

Like many LPs of the period, *Moanin' In The Moonlight* includes tracks stretching back several years, including a trio of numbers — "Moanin' at Midnight," "How Many More Years" and "All Night Boogie" — recorded in Memphis in the early '50s with Sam Phillips.

The album's nine remaining songs were recorded after Wolf's move to Chicago and produced either by label owners Leonard and Phil Chess, or by staff musician/songwriter Willie Dixon.

Moanin' In The Moonlight features four songs that had been hits on *Billboard*'s national R&B charts: "Moanin' at Midnight", "How Many More Years," "Smokestack Lightning" and "I Asked for Water (She Gave Me Gasoline)."

In the years since his passing in 1976, Howlin' Wolf has been widely recognized for his musical achievements. He is a member of the Rock and Roll Hall of Fame, the Blues Hall of Fame, the Memphis Music Hall of Fame and the Mississippi Musicians Hall of Fame. Meanwhile, the Howlin' Wolf Foundation continues to preserve and extend the artist's legacy.

Moanin' In The Moonlight continues to be singled out for individual praise. In 1987, the album received a prestigious W.C. Handy Award under the category of "Vintage/Reissue Album (US)." Although Howlin' Wolf would release new albums for the next decade and a half, it's widely agreed that Moanin' In The Moonlight is the definitive document of his remarkable talent.

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Stan Getz at Cafe Montmartre

BY ARMAND LEWIS

LOUIS HARDIN WORE MANY hats: composer, poet, street musician and in the words of composers Phillip Glass and Steve Reich, "the founder of minimalism." But Hardin's favorite hat was a leather Viking helmet complete with horns. He could be seen, complete with Viking costume, playing music on the streets of Manhattan from the late 1940s through the 1970s. Known in New York as the Viking of Sixth Avenue, he was better known in the music world as Moondog.

Born in 1916 in Marysville Kansas, Moondog lost his sight in an explosives related accident at age seventeen. Upon this unfortunate incident, he was placed in the Iowa School for the Blind, where he received a far-reaching musical education that he later claimed would have been otherwise beyond his means.

By the mid 1940s, Moondog had made his way to New York, where he became a street musician playing his compositions on flute, drums and various handmade percussion instruments of his own creation. In 1949, producer Gabriel Oller recorded Moondog's first records for the SMC-Pro-Arte label — a label that otherwise specialized in Spanish music for Oller's Spanish Music Center record store. This commenced a long series of recordings for various labels (including Moondog's own) that would continue for decades.

As a result of recording for these small, independent and vanity imprints, much of Moondog's music has been unavailable to anyone not fortunate enough to buy copies when they were originally released. These extremely obscure recordings were released as 45rpm or 78rpm extended play singles (EPs) with just two or three short tracks per side. Distribution was often extremely limited and sales were even fewer. Many of these incredibly rare artifacts from Moondog's early years have now been gathered together for the CD *Moondog – The EP Collection* (Hallmark 717532).

Native American music was a prime influence on Moondog from an early age and much of his music combines this structure of Native American dance rhythms with European orchestral forms. Tracks like "Rimshot" and "Snaketime Rhythm" dispense with the orchestra altogether and serve as explorations of Native American style percussion rhythms alone.

While relying on percussive rhythms for much of his composing, Moondog's music shows a wide range of influences, though the basic structure often utilized a repeated percussion rhythm with brief repeated melodic riffs. On the EPs, these riffs were sometimes augmented by string or wind instruments providing a contrapuntal melody to the initial rhythmic pattern.

Moondog loved saxophones and created orchestral pieces with repeating phrases for saxophone that anticipate the mini-

CONTINUED ON PAGE 46

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SUNDAY FEBRUARY 3

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SATURDAY FEBRUARY 9

Los Angeles, CA. John's Record Show 11am-4pm. Shut Up and Eat Sandwich Shop 3848 Southeast Gladstone Street (at Cesar Chavez Boulevard). FREE admission. Info at jgvoicebox@comcast.net

SUNDAY FEBRUARY 10

Daly City, CA. First annual Rock and Roll Flea Market. Pacelli Event Center, 145 Lake Merced Blvd. 9am-7pm. $5. 415-939-1417 for info

SUNDAY FEBRUARY 24

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 562-865-4549 Last Sunday of the month.

SATURDAY MARCH 2

Port Townsend, WA. The Port Townsend Record Show. American Legion Hall, 209 Monroe Street. 10am-5pm. FREE.

SUNDAY MARCH 3

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

The Port Townsend Record Show in Washington takes place at the American Legion Hall

SUNDAY MARCH 10

Eugene, OR. The Eugene Record Show at the Hotel Eugene, 66 East 6th Street10am-5pm. $3. Info at 503-475-7377

SATURDAY MARCH 16

Longview, WA. 7th annual Kelso/Longview Record Show. Bowers Building, 1338 Commerce St. 3-7pm. FREE. 360-751-3333 for info.

SUNDAY MARCH 24

San Francisco, CA. KUSF Rock 'N' Swap. USF campus McClaren Center 2130 Fulton, SF 94117. 7am-3pm. Show info at 415-422-2836

SUNDAY MARCH 31

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 562-865-4549 Last Sunday of the month.

Seattle, WA. Northwest Record and CD Show. Seattle Center Armory, 305 Harrison Street. 10am-4pm. $3. Info at 206-850-2162

BE BOP CONTINUED FROM PAGE 44

malist compositions of Phillip Glass thirty years later. "Dog Trot," which later became one of Moondog's most recognizable compositions, features one of his earliest arrangements for saxophones and would be expanded on later recordings.

The advanced nature of both Moondog's composition and the recordings themselves is hard to comprehend today, but in the early 1950s, these were quite unusual. His blending of Native American rhythms and exotic percussion instruments with jazz and orchestral forms anticipates the whole idea of "world music" by forty years. The recording techniques utilized to record these rare singles were remarkably advanced for independent records at the time. The overdubbing of instruments and sound effects provide a much richer audio experience than listeners were used to and in fact rival film audio in their complexity.

Many of his compositions could have been used for film.

Moondog's music shows a wide range of influences.

His music is extremely evocative of moods and his songs generally last between one and three minutes — making them perfect for film scores requiring incidental musical punctuation. Sadly, Moondog never did write a film score, but his work has been heard in a number of movies as well as commercials — most notably "Bird's Lament" which seems to turn up regularly in independent films and TV advertising.

After going to Frankfurt for a concert in 1974, Moondog settled in Germany where he continued to compose, record and give concerts until the mid 1990s. Moondog passed away in 1999 at the age of 83, but CDs such as this one show how timeless his work remains.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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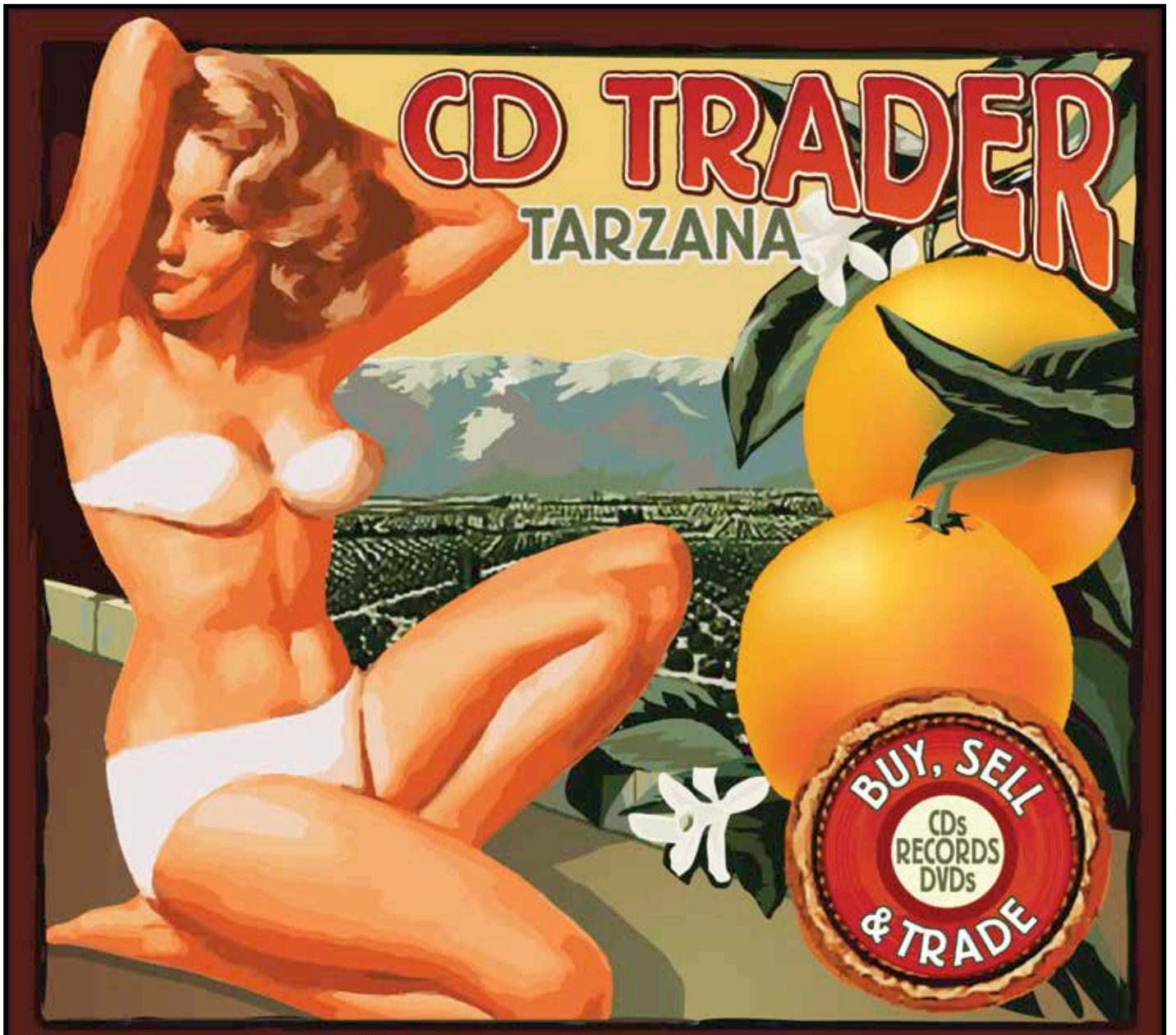

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